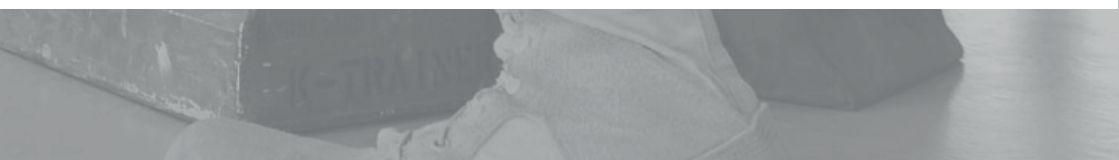




DISNOVATE

ART_
HACK
_DAY

AUGUST 28-30, 2014
PARIS_PARSONS PARIS





«External order: internal chaos. External progress: internal regression. External rationalism: internal irrationality. In this impersonal and overdisciplined machine civilization, so proud of its objectivity, spontaneity too often takes the form of criminal acts, and creativeness finds its main open outlet in destruction. If this seems like an exaggeration, that is due only to the illusion of security. Open your eyes and look around you.»

Lewis Mumford, *Art and Technics*, 1951

«The technological a-priori is a political a-priori inasmuch as the transformation of nature involved that of man, and inasmuch as the «man-made creations» issue from and reenter a societal ensemble. One may still insist that the machinery of the technological universe is «as such» indifferent towards political ends – it can revolutionise or retard a society. An electronic computer can serve equally in capitalist or socialist administrations; a cyclotron can be an equally efficient tool for a war party or a peace party... However, when technics becomes the universal form of material production, it circumscribes an entire culture; it projects a historical totality – a «world».»

Jürgen Habermas, *Technology and Science as «Ideology»*, 1968

«The bourgeoisie cannot exist without constantly revolutionising the instruments of production, and thereby the relations of production, and with them the whole relations of society.»

Karl Marx, *Communist Manifesto*, 1848



SHAWNÉ HOLLOWAY

JUSTINE HANNEQUIN

TARA CAVANAUGH

MARTIN WIKLUND

ELWYN CRAWFORD

ROMAIN CHANUT

JAMIE HOLLAND

MARTIN DE BIE

QUENTIN DESTIEU

JOHN NICHOLS

SYLVAIN HUGUET

JENN KIM

EMILIE GERVAIS

KARLA DURANGO

GAUTHIER LE ROUZIC

KHARI SLAUGHTER

MICHAEL ANG

NADINE DAOUK

NATACHA ROUSSEL

PASCALE GUSTIN

EUGENA OSSI

JULIEN GARGOT

CAITLIN PICKALL

EVAN ROTH

ÉMILIE BROUT

BACHIR SOUSSI CHIADMI

MAXIME MARION

CHRIS SUGRUE

RYBN

GIJS GIESKES

BENOIT VERJAT

LOUISE DRULHE

BENJAMIN RIOLLET

RAPHAEL BASTIDE

SARAH GARCIN

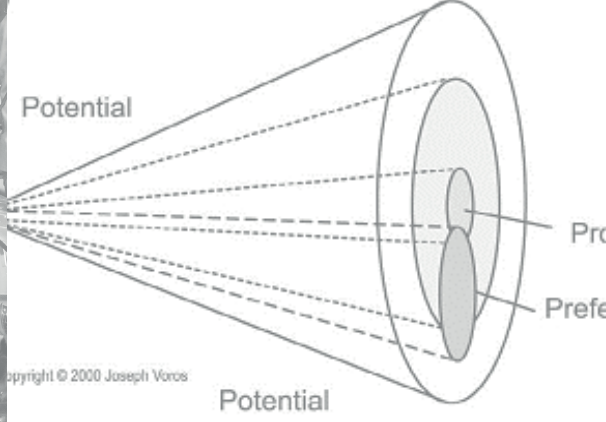
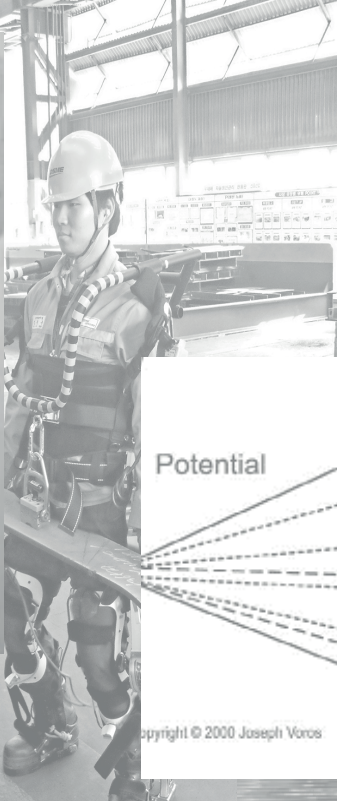
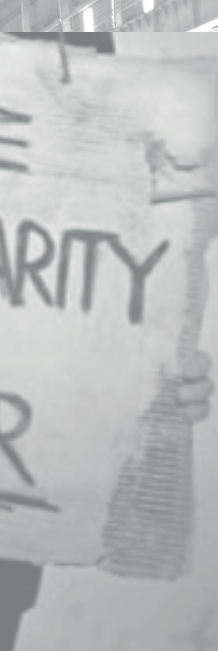
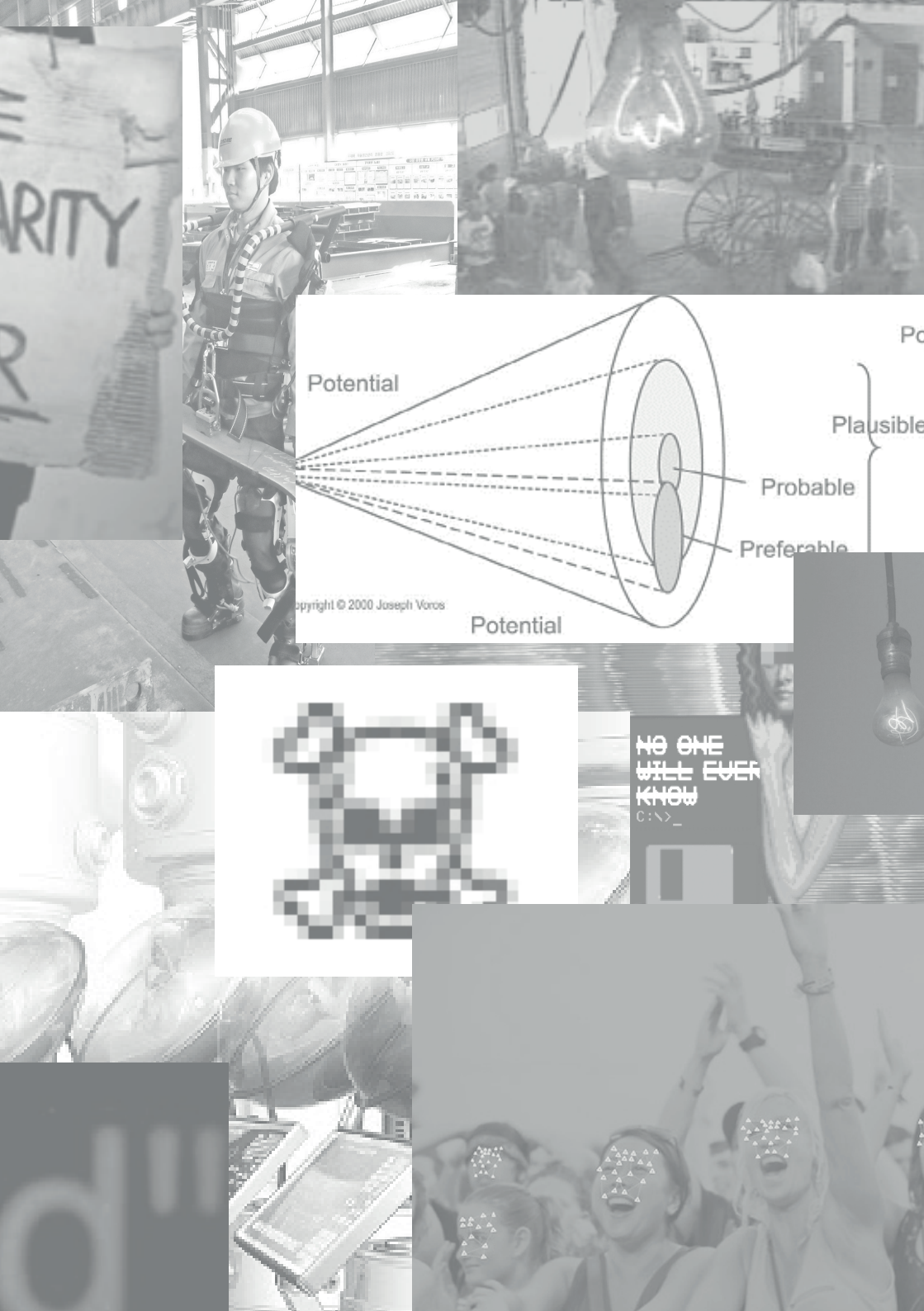
JEROME SAINT CLAIR

NICOLAS COURTURIER

NICOLAS MAIGRET

BENJAMIN GAULON

EMMANUEL GUY





**SHAWNÉ HOLLOWAY
TARA CAVANAUGH
ELWYN CRAWFORD
JAMIE HOLLAND**

**EYKSELCC_ADDRESSES_THE_GUILDHALL:
FIRST CONTACT**

“Eykselcc is a queen, she’s a very critical dictator. A really good way to subvert a system, or to comment on a system, or be critical of the system, is to embody that system yourself. «eykselcc_addresses_the_guildhall: first contact» is an experimental lecture discussing power dynamics within cause-driven communities. the eykselcc addresses her subjects sincerely as a dedicated and compassionate protector fighting for the good of her followers. from an outside prospective, she exists as the embodiment of good intentions gone wrong; a selfish, cold, short-sighted dictator leaching life from the most dedicated on her path to absolute glory and success for an idealized image of the mankind.”

EMILIE GERVAIS GAUTHIER LE ROUZIC MICHAEL ANG

FORWARD THINKING SOUND

Animated gifs 15 janvier 2035

“The idea is to kind of bring back some of these old memories of technology before it got so complicated. When things were simple but still very expressive... a lot of people have memories of these different technologies and now things get updated. But it doesn't always get better right? So it's just kind of a throwback to some of that older technology, kind of disnovating in terms of going to something simpler instead of something more complicated. But at the same time it is sort of forward-thinking. We are calling the piece Forward-Looking Sound. The idea is going back to some of that idealism and reapplying it to the situation today.”



BENOIT VERJAT
BENJAMIN RIOLLET
SARAH GARCIN
NICOLAS COURTURIER

DISMOVE

After being liberated by mechanization and computers of task that involves bodies, you need new reason to move. You can exercise, but you may sometime feel like an astronaut doing useless moves to survive in an unfamiliar environment.

How to live and move simultaneously ?

Here is a power stripe switched by a motion sensor (the one you can have for your garage's lightning). You can plug a large range of devices. Every 5 seconds if you don't move it will switch them of.

Imagine a party where the musics stops if nobody dance, a cell phone that need movement to recharge or a fan that needs motion to ventilate on a hot summer...



MARTIN DE BIE

MACRO CRAFT

Made from electronic waste this low cost device, «Macro Craft» allows people to make tiny pottery like playing a video game. The result of this process will be, by his size and his precision, insignificant to highlight the fact that there are some places where technology and innovation are not mandatory.

“The idea is to use technology to recreate traditional techniques, but doing it in a certain way with technology to make it super bad and obsolete.

“You’ll try to play to make pottery, but pottery is very traditional and respectful, so you won’t really be able to do it. You’re just going to do some super tiny, shitty thing.

“It’s a critique of technology. You can’t just put technology everywhere, or innovation everywhere, there is some stuff that needs to stay traditional”

“I used laser cutting, I used 3D printing, and am putting all this technology and energy into a very small scale.”

EUGENA OSSI NADINE DAOUK CAITLIN PICKALL

DRINKS AT THE OPENING PARTY

At what point does technology stop heightening experiences and begin taking away from them? In a world where it has become so easy to use technology to capture experiences and interactions, the distinction between experience and mementos has blurred. When viewers interact with this piece, they inadvertently begin destroying the very thing they are trying to save. Will viewers be forced to reevaluate their preconceived notions of preservation or will their experiences be heightened through destructive interaction?

“Usually taking pictures is a very passive thing. We’re making this action do something you wouldn’t expect. The idea is to have bottles breaking once you take a photo of it, with the flash triggering a light sensor”

“I met a sage in a drunkard’s house, and asked him tidings of the absent ones. He answered, you drink your wine, for many like us have gone, and not returned again.»

Omar Khayyam, Quatrains, 12th century

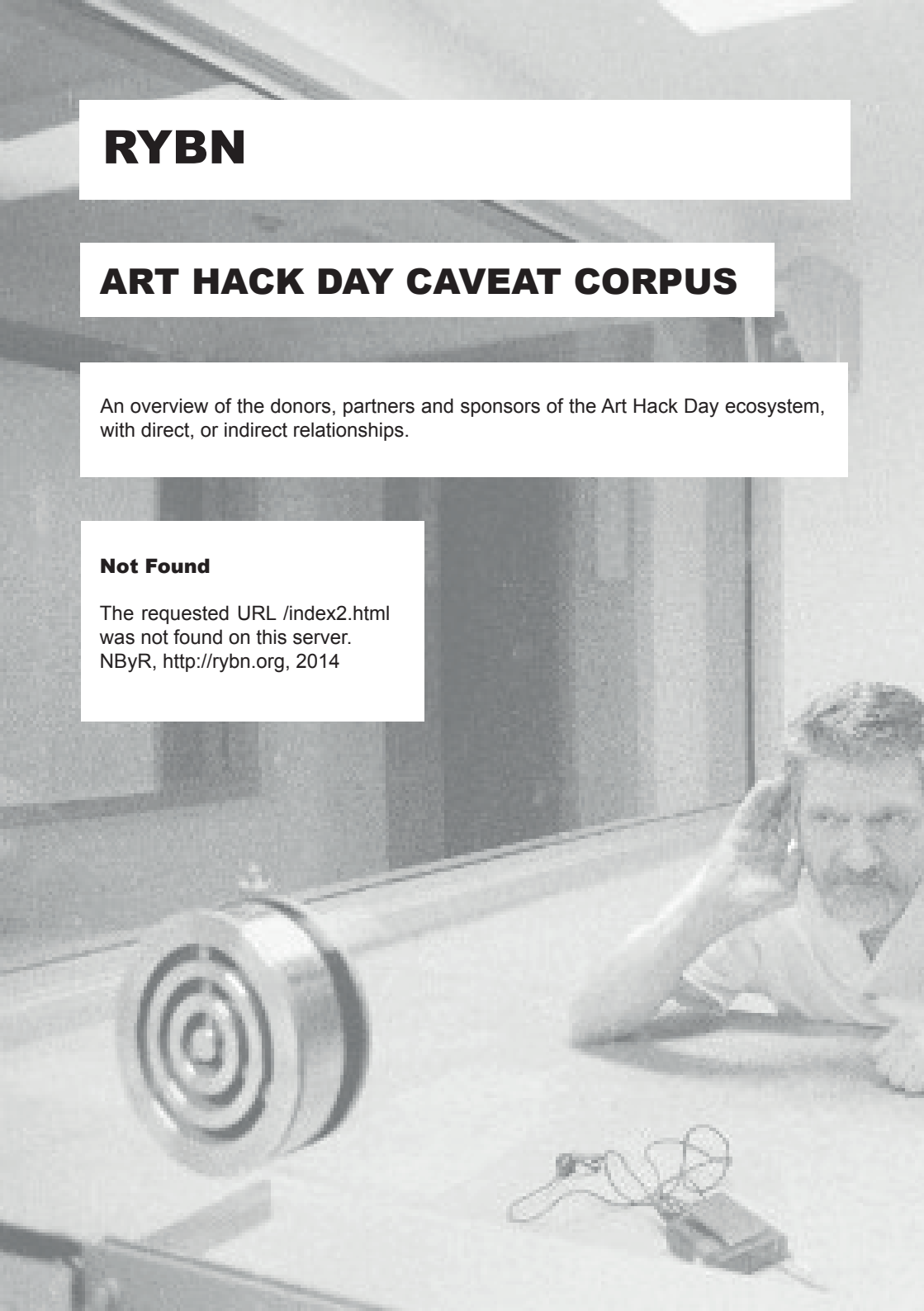
RYBN

ART HACK DAY CAVEAT CORPUS

An overview of the donors, partners and sponsors of the Art Hack Day ecosystem, with direct, or indirect relationships.

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NByR, <http://rybn.org>, 2014



dans un interview s'être insp

KARLA DURANGO KHARI SLAUGHTER

THE DUALITY OF INNOVATION

A cynical reflection and critical interpretation of the language and culture of innovation. There is a growing commercial urgency to create fresher waves of technology to introduce new objects and ideas into the market, as well as accelerate their disappearance. With innovation we can change the world, but we can change it forever; we risk losing that which once existed.

TERMINATOR STUDIES

kyn

CHRIS SUGRUE GIJS GIESKES

LEAP MT-65

A circuit-bent Casio keyboard controlled by hand gesture through a Leap sensor.

“We’re going to hook up a Leap motion sensor, which tracks the hands, to our circuit-bent keyboard... hopefully”

“We’ll see. I haven’t tried it yet.”

“I feel like I’m taking crazy pills. I
invented the piano key necktie! I
invented it!”

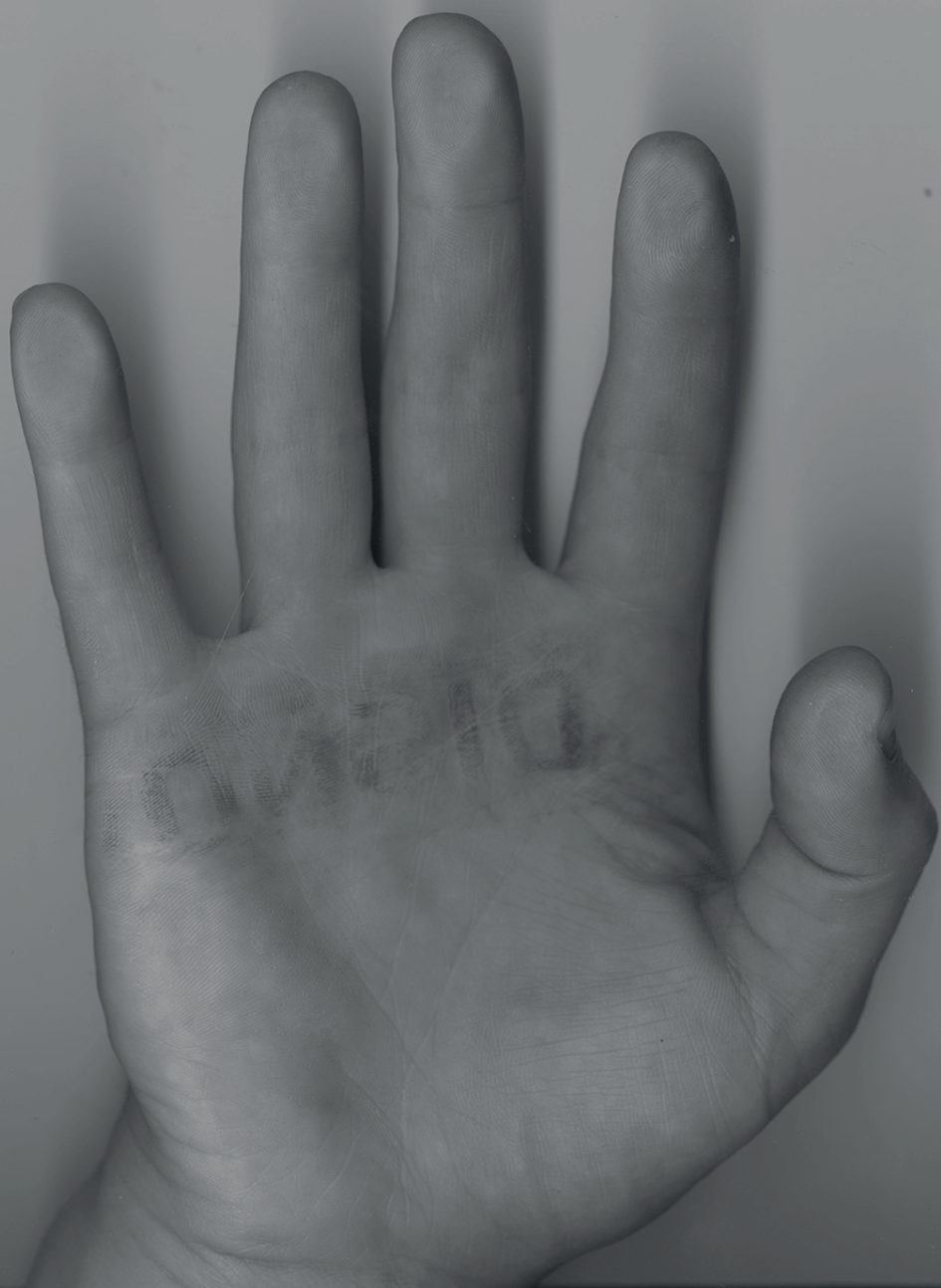
Mugatu, *Zoolander*, 2001

An aerial, grayscale photograph of a dense forest. A river or stream flows diagonally across the lower portion of the image. The trees are clustered in various shapes, creating a textured appearance. The overall tone is muted and naturalistic.

JEROME SAINT-CLAIR BENJAMIN GAULON

AUTOCOMPLETEME

Autocomplete predictions are algorithmically determined based on a number of factors (including popularity of search terms) without any human intervention. Just like the web, the search queries presented may include silly or strange or surprising terms and phrases. While we always strive to reflect the diversity of content on the web (some good, some objectionable), we also apply a narrow set of removal policies for things like pornography, violence, hate speech, and terms that are frequently used to find content that infringes copyrights





NICOLAS MAIGRET IVAN MURIT EMMANUEL GUY

WAR ZONE

“C’est alors qu’il me fut donné encore une fois d’observer l’espèce de stupeur qui s’empare de tout homme qui n’a jamais vu le feu au moment où lui tombent dessus les premiers projectiles. Cette stupeur, provenant d’une façon foudroyante et d’une course souvent insignifiante, peut, selon le caractère, tourner aussi bien en la plus irraisonnée des paniques qu’en la plus extraordinaire lucidité d’esprit.”

Commandant Vladimir Ivanotich Sémenov, *L’Agonie d’un cuirassé*, 1916

«Ce n’est point une nécessité qu’il y ait du sang et des morts dans une tragédie; il suffit que l’action en soit grande, que les acteurs en soit héroïques, que les passions y soient excitées, et que tout s’y ressente de cette tristesse majestueuse qui fait tout le plaisir de la tragédie», Racine, *Préface de Bérénice*, 1670

On a vu le docteur Strangelove chevaucher gaillardement son missile, mais Hollywood, à notre connaissance, jamais ne s’est permis de nous montrer ce que voient les missiles. War Zone. Google Earth, renvoyé d’où il était venu, retour de missile. En trois plans séquences. Long métrage, moyen-métrage, court métrage. 1945, 1991, 2014. Protase, Epitase, Catastase, les trois étapes de la dramaturgie classique. Ascension, Acmé et Chute. Une parabole, dans les deux sens du terme. Le rythme s’accélère et la parabole, d’abord cérémonieuse, sacrificielle, tremblotante comme par hésitation, conscience de la catastrophe, devient pétard furtif, net et précis, rendement maximum, barbarie top to down. De quoi parle-ton ? Des trois âges de l’artillerie au 20ème siècle. V2, SCUD, JDAM.

NATACHA ROUSSEL PASCALE GUSTIN

A destroyed computer displays slogans, characteristic from our contemporary world of innovation, originating from a small microcontroller on the side of the computer. This technological situation is as absurd, and ironic, as slogans themselves. The representation of this text in sound is suspended by using an old text to speech program. The utilization of which is another way to introduce irony through real experience and disturb our relation to technological mythology.

"The following plain and simple observations are addressed to you, on a subject which deeply concerns you all, in which your interest is as much at stake as that of the Farmer and the Landlord.

You appear to have contracted a great dislike to the use of what are termed Machines and chiefly to the use of Thrashing Machines. You have never well considered the Reason of your dislike. You merely state, that Machines are hurtful to the Labourers. Upon these grounds you proceed to destroy them.»

An Address to the Labourers on the Subject of Destroying Machinery

published under the Authority of the Society for the Diffusion of Useful Knowledge, 1830



BACHIR SOUSSI CHIADMI JULIEN GARGOT

BIDOUILLER LE TEMPS

Dans notre exploration quotidienne des espaces numériques, le temps réel « officiel » est un point de repère important. Il nous permet de rester connecté au monde physique. Et si nos outils analogiques de gestions du temps les plus simples, tel que l'horloge ticktack avec ça pile 1.5V, étaient altérés, qu'en serait-il de notre vie dans le monde numérique ?

Scientifiques de tous bords, chercheurs, investisseurs, activistes, tous s'accordent dans son développement actuel pose, même un risque existentiel pour l'espèce humaine.

A person wearing a white short-sleeved shirt is seated in the foreground, facing away from the camera towards a large screen. The screen displays a presentation with a dark background and light-colored text. The person's arms are resting on their knees. The setting appears to be a lecture hall or a conference room.

EVAN ROTH

SNOWMBA (BETA)

Appearing by telepresence robot, Edward Snowden speaks at ArtHackDay Paris 2014 about surveillance and Internet freedom. The right to data privacy, he suggests, is not a partisan issue, but requires a fundamental rethink of the role of the internet in our lives — and the laws that protect it.



ÉMILIE BROUT MAXIME MARION

CLICHÉS

«Clichés» is an online generative movie. It dynamically links images from the web to an audio excerpt of the «Fuck You» monologue from the «25th Hour» movie. The images are resulting from popularity algorithms and correspond to the words said by the narrator. The responses of these algorithms, which diminish cultural diversity resonate here with the list of stereotypes stated in the movie.

“Yeah, fuck you, too. Fuck me?
Fuck you, fuck this whole city
and everyone in it. Fuck the
panhandlers, grubbing for money,
and smiling at me behind my
back. Fuck the squeegee men
dirtying up the clean windshield
of my car. Get a fucking job!”



JOHN NICHOLS JENN KIM KARLA DURANGO KHARI SLAUGHTER

MIXTAPE

“Jen found a wooden tape recorder outside in the trashcan at a kindergarten or something, so we had the idea to revitalize that and since this hackathon is about disnovation, we took high tech - like an iphone - and used it to control a really low-tech, old-school thing.”

They took the credit for your second symphony.
Rewritten by machine and new technology,
And now I understand the problems you can see.

The Buggles, Video Killed the Radio Star, 1979



**SARAH GARCIN
LOUISE DRULHE
RAPHAEL BASTIDE
JEROME SAINT CLAIR**

**VERY SLOW AND APPROXIMATIVE
BROWSING EXPERIENCE PROVIDER**

Browse with numbers.

JUSTINE HANNEQUIN MARTIN WIKLUND ROMAIN CHANUT

PRIMITIVE DISPLAY JERRY

Jerry Do It Together is an open source initiative, that allows people from its community to build upcycled computers together, focusing on public interest.

Quart Avant Poing is a parisian artistic collective, mostly active in motion design and VJ, but also participates live events such as live painting or video game installations.

We use upcycled technology in a very primitive, handmade way. We used the same process of building a computer in a jerrycan, but this time designing it to show stroboscopic images the word "technology" inspired us. The idea was also to turn manufactured objects into something more personalized. We think technology should be designed for individuals and encourage diversity, instead of creating identical consumers the way it sometimes does nowadays.

The choice of handmade drawing instead of 100% numeric content reminded us that it's possible to bring objects to life, even with simple means.

"We're going to use this can to make a video projection. The Jerry can project is about making new computers out of reused materials, giving them a second chance, a new life, and also decorating them to give them personality. For this piece, we decided to show the inside of the computer, but also what's in the computer's mind somehow. That's why we decided to project some images that can be a state of mind, or just an idea that goes through the computer's mind"

"The idea is not being able to stop at some point and have this constant flow of information, going too fast, and with bright colors... which is basically the internet nowadays"

"Everything is handmade because we wanted to have contrast between the machine technology and something much homemade and human."

QUENTIN DESTIEU SYLVAIN HUGUET

REMELT/REFONTE

REFONTE/REMELT est une série de pointes, de lances, et d'armes rudimentaires réalisées à partir de différents matériaux récupérés sur des déchets d'équipements électriques et électroniques. Les déchets métalliques sont ensuite fondus puis coulés dans des moules, reprenant ainsi les techniques millénaires de la fabrication d'armes primitives, composées d'alliages de cuivre, d'aluminium et d'or.

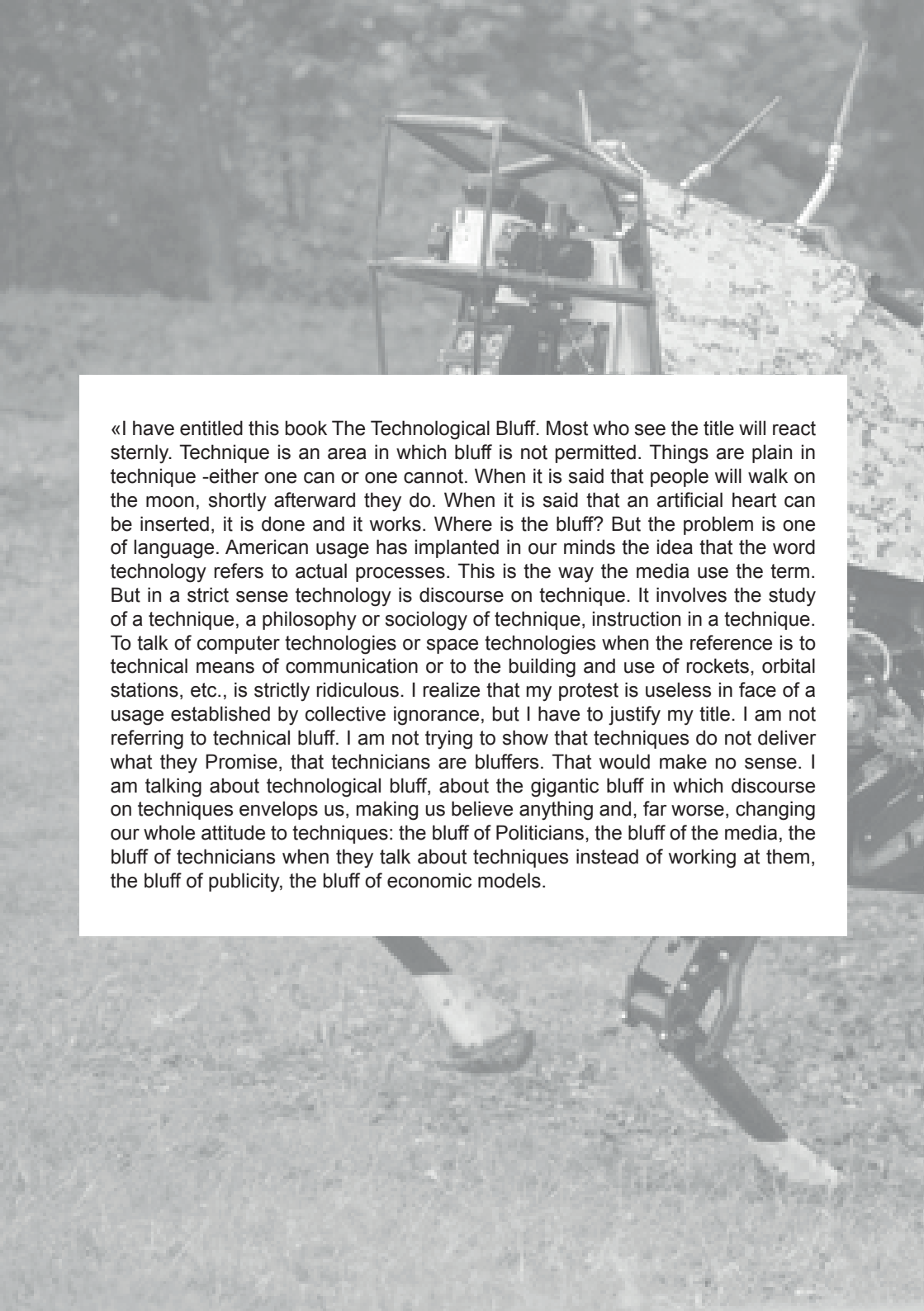
Entre archéologie contemporaine et geste anachronique, ces armes proposent une refonte de nos sociétés industrielles, une évocation post futuriste nous rappelant la fragilité de nos systèmes et l'implication guerrière de l'humanité. Ces armes suggèrent un changement radical de direction, transformer notre technologie en un outil primitif, plaçant l'homme devant sa nature première, plongeant ainsi le citoyen dans l'âge de bronze, opposant l'état de nature à l'état social, dans une « guerre technologique » contemporaine féroce.




ossible

THE
THIRD
HAND

THIRDS
THIRD
HAND



«I have entitled this book *The Technological Bluff*. Most who see the title will react sternly. Technique is an area in which bluff is not permitted. Things are plain in technique -either one can or one cannot. When it is said that people will walk on the moon, shortly afterward they do. When it is said that an artificial heart can be inserted, it is done and it works. Where is the bluff? But the problem is one of language. American usage has implanted in our minds the idea that the word technology refers to actual processes. This is the way the media use the term. But in a strict sense technology is discourse on technique. It involves the study of a technique, a philosophy or sociology of technique, instruction in a technique. To talk of computer technologies or space technologies when the reference is to technical means of communication or to the building and use of rockets, orbital stations, etc., is strictly ridiculous. I realize that my protest is useless in face of a usage established by collective ignorance, but I have to justify my title. I am not referring to technical bluff. I am not trying to show that techniques do not deliver what they Promise, that technicians are bluffers. That would make no sense. I am talking about technological bluff, about the gigantic bluff in which discourse on techniques envelops us, making us believe anything and, far worse, changing our whole attitude to techniques: the bluff of Politicians, the bluff of the media, the bluff of technicians when they talk about techniques instead of working at them, the bluff of publicity, the bluff of economic models.



Discovery of this bluff led me into strange areas. The bluff consists essentially of rearranging everything in terms of technical progress, which with prodigious diversification offers us in every direction such varied possibilities that we can imagine nothing else. Discourse on technique is not justification of techniques (which is not necessary) but a demonstration of the prodigious power, diversity, success, universal application, and impeccability of techniques. And when I say bluff, it is because so many successes and exploits are ascribed to techniques (without regard for the cost or utility or risk), because technique is regarded in advance as the only solution to collective problems (unemployment, Third World misery, pollution, war) or individual problems (health, family life, even the meaning of life), and because at the same time it is seen as the only chance for progress and development in every society.⁴ There is bluff here because the effective possibilities are multiplied a hundredfold in such discussions and the negative aspects are radically concealed. But the bluff is not without great effect. Thus it transforms a technique of implicit and unavowed last resort into a technique of explicit and avowed last resort. It also causes us to live in a world of diversion and illusion which goes far beyond that of ten years ago. It finally sucks us into this world by banishing all our ancient reservations and fears.»

Jacques Ellul, *The Technological Bluff*, 1986

Disnovate, as a concept, is as multifaceted as the technology it responds to. The notion of an “art hack” can be considered a questioning of the status quo and universal acceptance of new technology. Innovation, through our universal and unquestioning acceptance, ignores the revelation of its limitations and overwhelming prevalence.

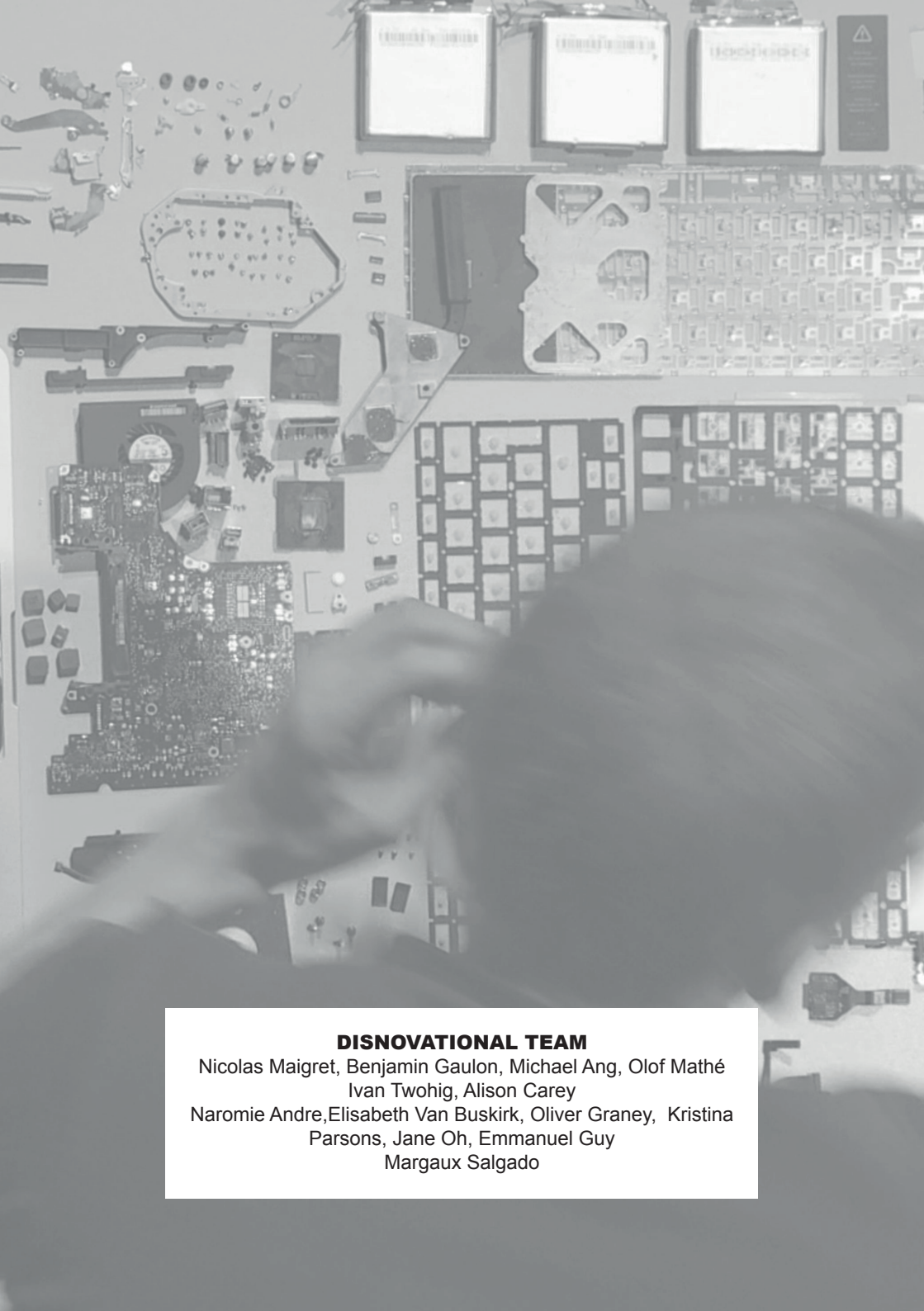
As a society relying on highly sophisticated technological tools to accomplish even the simplest of tasks, we are unable to reject the notion of technology as a whole.

Disnovate is a momentary glimpse into the disruption of universal acceptance of technology, questioning its origins and how it marks our placement within society. Nicolas Maigret argues that the conceptual experiments of technological societies, the failures and technicalities often reveal more than the perceived successes. Through the results of these “failures” the true qualities of the medium are revealed, even celebrated with their revelation.

In talking with Mr. Maigret, he adds,

“ A part of the audience will never be interested in regular advertisement as a particular target market, those who are not receptive to regular advertising channels, may be receptive to this same technology, once exposed in an artistic environment. Being aware of this fact, tech companies for example, will invite artists to participate in their initiatives as a method of gentrification of their products. By this practice, and devoid of their endorsement, the artist becomes an implicit promotion. Thus, the artist becomes a tool in the advertisement of technology and a part of the mechanism of global dissemination.”

The motive of Arthack is, in essence, a methodical examination of the concept of innovation and its appeal. Historically, adoption of technological advancement is not universally acceptable or immediate. The Luddites, being highly skilled labourers in the textile industry during the Industrial Revolution, opposed the integration of knitting machines that would displace a skilled workforce. At the climax of the movement, the machines were destroyed as an active form of protest. Resistance to the passive acceptance of technology continues to the present day through the hesitation to adopt the notion of a truly technological society, a notion Thomas Pynchon explores in 1984 when he asks if it's okay to be a Luddite in the dawning computer age. The actual avoidance of all new technology is impossible, but active and engaged responses to it are possible. They're explored within the concept of Disnovate. Nicolas Maigret suggests that artists can adapt the unintentional advertising power that results from their adoption of technology and utilize it for their own devices.



DISNOVATIONAL TEAM

Nicolas Maigret, Benjamin Gaulon, Michael Ang, Olof Mathé
Ivan Twohig, Alison Carey
Naromie Andre, Elisabeth Van Buskirk, Oliver Graney, Kristina
Parsons, Jane Oh, Emmanuel Guy
Margaux Salgado

